WHEN MOTHER LETS US SEW

MRS. RALSTON

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WHEN MOTHER LETS US SEW

Arabella in all her finery

WHEN MOTHER LETS US SEW

By VIRGINIA RALSTON

ILLUSTRATED

NEW YORK
MOFFAT, YARD AND COMPANY
1910

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Published, February, 1910

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LOVINGLY DEDICATED TO

MY MOTHER

WHO THINKS I DO NOT KNOW HOW TO SEW!

CONTENTS

	PAGE
Introduction	3
Materials for the First Lesson	7
Running Stitch	9
Basting Stitch	10
Stitching Stitch	13
Back Stitching	14
Making the Bean-Bag	16
Over-handing	18
Catch-stitch	21
Scissors and Tape Measure	23
Hemming Stitch	25
Making a Dusting Cloth	26
Making a Bib	29
A Petticoat for Arabella	33
Making a Placket	37
The Gathering Stitch	39
Stroking Gathers	41
Putting on the Band	43
Underbody	45
Drawers	51
Casing for Drawing String	57
Everyday Frock for Arabella	60
Fly-fastening	62
Band Trimming	63

CONTENTS

	PAGE
Making the Mantle	66
Fancy Flannel Sacque	71
Blanket Stitch	73
Sewing on Buttons	75
Darning	77
Making Buttonholes	78
Patching	82

ILLUSTRATIONS

PAGE

ARABELLA IN ALL HER FINERY . . . . . *Frontispiece*
THE PROPER SITTING POSITION 5
THREADING THE NEEDLE 7
RUNNING STITCH 9
UNEVEN BASTING STITCH No. 1 10
UNEVEN BASTING STITCH No. 2 11
STITCHING STITCH No. 1 (RIGHT SIDE) 13
STITCHING STITCH No. 2 (WRONG SIDE) 13
ILLUSTRATION OF KNOT 16
ILLUSTRATIONS TO "OVER-HANDING" 18
CATCH-STITCHING (RIGHT SIDE) 21
CATCH-STITCHING (WRONG SIDE) 21
CATCH-STITCHING (TURNING A CORNER) 22
ILLUSTRATION OF "HEMMING STITCHES" 25
ILLUSTRATION OF BIB 29
ARABELLA HAS A PETTICOAT 31
DIFFERENT SEWINGS FOR PETTICOAT 33, 34
MAKING A PLACKET 37
GATHERING ON CANVAS 39
GATHERING ON MUSLIN 39
ILLUSTRATIONS TO "BAND" 43
UNDERBODY 46
A TRUE BIAS 47
SEWING ON BIAS 47

ILLUSTRATIONS

PAGE

PANTIES FOR ARABELLA 49
ARABELLA NEEDS A NIGHTGOWN 53
NIGHTGOWN 55
CASING 57
ARABELLA IS MEASURED FOR HER NEW FROCK . . . 59
EVERY DAY FROCK 60, 61
FLY-FASTENING 62
ARABELLA'S FROCK 65
MAKING THE MANTLE 66
ARABELLA LIKES HER WARM MANTLE 69
FANCY FLANNEL SACQUE 71
ARABELLA WEARS HER NEW SACQUE 72
BLANKET STITCH 73
BLANKET STITCH ON CANVAS 74
USING A PIN TO KEEP THE THREAD LOOSE 75
DARNING STITCH ON CANVAS 77
BUTTONHOLE STITCH 79
BUTTONHOLE 79
PATCHING 82, 83

WHEN MOTHER LETS US SEW

"When we're big enough to sew,
Why, then we're growing up, you know!"

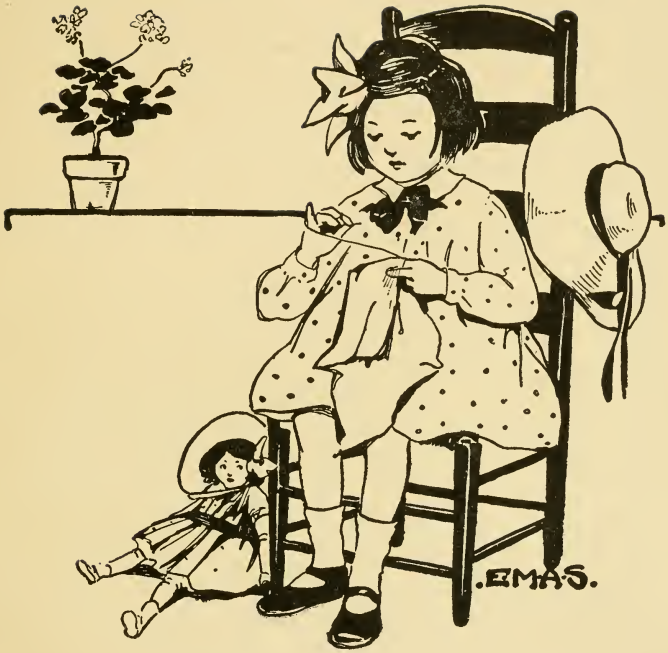
INTRODUCTORY

Think how nice it would be, when mother is busy with her sewing and mending, to sit beside her on a little low chair and help her with that big sewing basket over-flowing with work! One could learn how to sew a button on brother Tom's shirt, mend a tear neatly in little sister's apron, thread mother's needles, put a new band on an outgrown petticoat and even make dainty little frills for big sister's shirtwaists. But the very best, I've kept 'til the last, for wouldn't you like to learn how to cut out, sew and make all your own doll baby's clothes? To make real underclothes with real buttons and buttonholes that will button and unbutton? Just to think of being able to dress and undress your little doll baby family as often as you like! One could even make little night gowns for them to sleep in and best of all, everything they wore would be made by your own busy little hands.

First, we will have to find a little sewing room. This we would make in any sunny corner of the nursery or mother's sewing room, and if you will promise to keep it tidy, I'm sure she will say "yes." Then we must find a little old chair and ask brother to get his tool box and

saw off several inches from the legs to make it the right height. For when you sit on your little chair to sew your feet should rest easily on the floor and not swing. The chair must be placed so that the light will fall from the side or over your shoulders from the back, and not directly in your eyes. Sit up straight and well back on your chair, for if you are able to take long, deep breaths your head will not ache and you will not tire so easily. There should be plenty of space to use your arms freely. This is important, children, and makes as much difference in your work as playing hide-and-go-seek in the country or in a city yard. Then you should have a little low table to stand in front or on one side for your workbasket.

Then see if your hands are nice and clean, if not, run off and wash them, as dirty little fingers rust and soil the needle and makes it hard to push it in and out of the material. Now we are ready to learn how to sew.



The proper sitting position

"The thread is in the needle,
The thimble in its place,
Mamma is busy teaching me
To run, to hem and baste."

MATERIALS FOR THE FIRST LESSON

Strip of single thread canvas, ten inches long by six inches wide.

Tapestry needle, colored zephyr and a thimble of silver or aluminum.

The thimble is worn on the second finger of the right hand. It should fit as firm and comfortable as the 'tam cap on your head. The needle should be medium length with a long eye and blunt point. This kind of a needle is easy to thread and will not prick your fingers.

·THREADING·
THE·NEEDLE·

To thread the needle hold it in your left hand between the thumb and forefinger. Take a piece of zephyr the length of your arm. Hold it in the right hand between the thumb and forefinger, with a short end of half an inch extended beyond the end of the fingers. Pass this end through the eye of the needle.

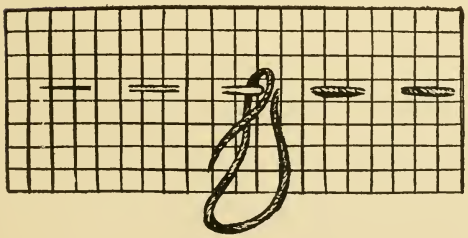
Do not bend your head over your work as this tires the shoulders and strains the eyes, but lift the work up so you can see it clearly and easily.

Here is a list of the stitches we want to learn and try and remember by name:

No. 1.—Running stitch.
No. 2.—Basting stitch.
No. 3.—Gathering stitch.
No. 4.—Stitching stitch.
No. 5.—Back-stitch.
No. 6.—Hemming stitch.
No. 7.—Over-handing.
No. 8.—Catch-stitch.
No. 9.—Blanket-stitch.

"RUNNING STITCH"

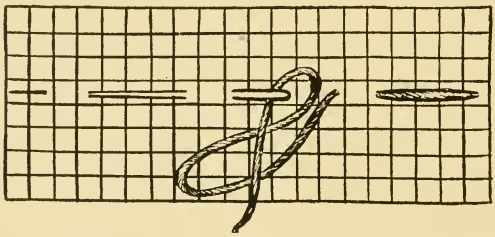
We are now ready to take the first stitch. The running stitch is made in a straight line from right to left. Hold the work with the thumb and forefinger of the left hand, putting in the needle with the right hand. Take up two threads on the canvas. Draw out the needle, leaving a half-inch thread at the end and take another stitch over the first to hold the thread. Now pass over two threads and take up two more threads, and continue running and spacing the stitches evenly, drawing the thread upwards towards the right shoulder. Do not draw the thread tight, but let it lie easily on the canvas. The running stitch is used for light seams where there is little strain and for tucking.



RUNNING · STITCH

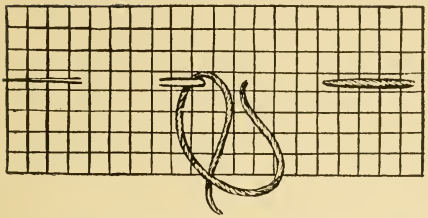
BASTING STITCH

Basting is a long stitch used to hold the material or seam in place until it is more securely sewn. It is exactly the same as the running stitch, except that it is longer, so it will be easier to learn these two stitches together. Make the basting stitch an inch below the running stitch, using the running stitches as a guide to keep them straight. Let us use blue zephyr this time. Hold the needle in your hand easily, for when making a long stitch in sewing



UNEVEN BASTING NO. 1

you will do better work with a "free" hand, instead of a hard, tight hand. The length of stitch in even basting depends upon the material. For our first lesson, let us make it twice the length of the running stitch. So take up four threads on the needle and pass over four, making them the same length on each side. To make uneven basting, take up two threads and pass over four.



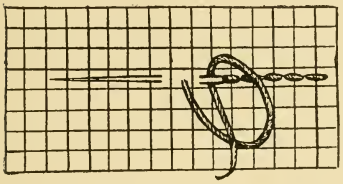
EVEN·BASTING·
·NO. 2·

Gathering stitches are made the same as running, except that the thread is drawn up on the material. We will learn this stitch when we begin to make real doll babies' clothes. We must take these simpler stitches first and learn how to use them. In the beginning it will seem very hard to make your stitches even and in a straight line, but really it isn't a bit harder than learning jackstraws.

"When I'm a grown-up woman,
With my hair up on my head,
I'll sit and sew 'til very late
And never go to bed!"

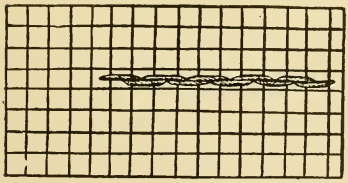
"STITCHING STITCH"

Suppose we make something while learning this next new stitch—a bean bag or an iron holder, but first try it on the canvas sampler. Hold the material over the forefinger of the left



STITCHING STITCH No. 1
Right Side

hand and use a piece of yellow zephyr this time. The stitching stitch is a stronger stitch than running. Take a short stitch backward on the right side of the material, then a stitch twice as long forward on the wrong side. Take the next stitch back, putting the needle in directly at the end of the last stitch, making the ends meet.

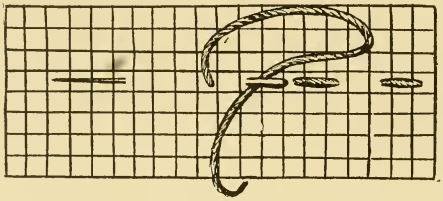


STITCHING STITCH No. 2
Wrong Side

An easy rule to remember is that you pass over one thread back, and two threads forward. Look at the wrong side of the stitch and you'll see that it looks quite different from the right side, almost like a twisted cord.

BACK-STITCHING

Back-stitching is very much like stitching, except that a small space is left between the stitches. The needle is carried back only half way towards the end of the last stitch.



Make one stitch back and three stitches forward, the back stitch on the right side, the forward stitch on the wrong side of the material. Make this stitch in green zephyr.

"Oh! dear! A knot's a puzzle how to make!
It looks just like a creepy little snake!
But what's the use of sewing tight
If one hasn't started the seam just right?"

MAKING THE BEAN BAG

To make the bean bag or iron holder we must have a piece of unbleached muslin, a spool of No. 30 cotton and a No. 8 needle. Have mother cut a piece of material six inches wide by twelve inches long. Fold, and baste the edge of two sides together carefully a half inch from the raw edges. And now we must stop a moment before beginning our stitching and learn how to make a "knot." A knot is made by twisting the end of the thread and prevents the thread from slipping out of the material. It would never do to have the seem rip out in the bean bag because we hadn't fastened the thread, would it?

To make the knot, hold the thread in the left hand and twist the thread around the forefinger of the right hand, holding it with the thumb and rolling it off with the middle finger, pressing the end of the thread through the loop around the finger. It sounds harder than it really is, as you will see when you try to make one two or three times. After you have made the knot we will begin to sew the bean bag. Just under the basting make a line of stitching. At one end of the bag is the fold of the material, so there are

ILLUSTRATION OF KNOT

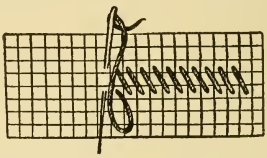
two side seams to sew. Make a part of each seam with the stitching stitch and finish with the back stitch for practice in learning the difference between the two stitches.

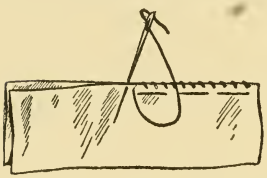
After you have finished the seam, fasten the thread securely by making several stitches, one of the other, bringing the thread out on the under side of the material, and cutting with the scissors. Never break a thread, as it is likely to pull out the sewing.

Next baste down each edge of the opening, turning over a fold on each edge half an inch wide. The bag is now ready to be turned on the other side so that the raw edges will come on the inside. Run your fingers along the seams to press smooth, and pull out the corners carefully. We must learn another stitch before we can finish the last seam or top of the bag. It is called "over-handing."

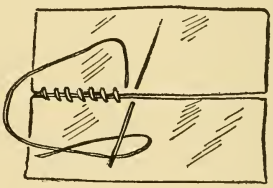
"OVER-HANDING"

Practice first on canvas sampler, using a brown zephyr thread. This stitch is used to join the two edges closely together on the right side of the material. First baste the two ends together to within a couple of inches of the end if you are making a bean bag, as we must leave a little opening to pour in the beans before closing up the entire seam. If you are making an iron holder, get mother to give you several pieces of flannel cut in squares to fit, to put inside before beginning to baste.





To make the overhanding stitch sew from right to left, holding the material straight before you with the two edges to be overhanded between the thumb and forefinger. Put the material into the material between the two thicknesses, pointing it straight toward you. Take up enough to make a firm stitch, and make an-

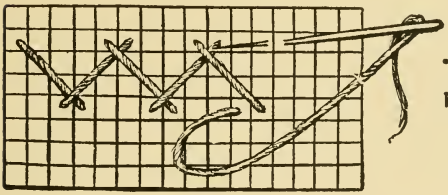


other stitch just a short distance beyond without crowding one on top of another. In overhanding you do not need a knot at the end of the thread, begin by allowing a short end of the thread to lie along the edge of the material to the left, make two stitches, one over the other, and sew the end down under the stitches.

"Next comes the catch-stitch, children,
Isn't that a funny name
To give to something serious
As if it were a game?"

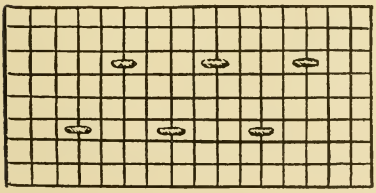
"CATCH-STITCH"

Catch-stitching is a loose, fancy stitch used to hold down edges that have no wear or tear on them such as the seams on flannel petticoats or



CATCH-STITCHING
Right Side . . .

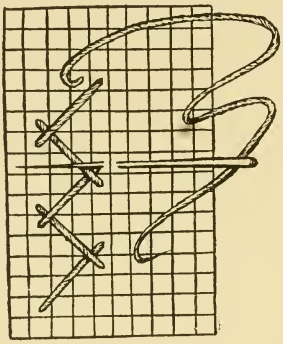
in the trimming of hem or bands. It is pretty used as a trimming on dolls' wrappers and sacques. As in making the overhanding stitch, the needle must point directly toward you. This stitch is made from the left to the right



CATCH-STITCHING
Wrong Side . . .

and is a slanting cross stitch which on the wrong side looks like a running stitch. Each stitch should be alike in depth and width. In trimming bands or hems, keep the lower edge of the

stitch on a line with the straight edge to be trimmed. Take the stitch straight through the double fold of the material.



CATCH-STITCHING
Turning a Corner

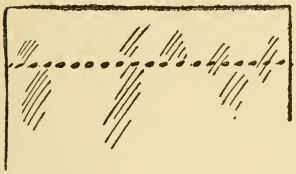
SCISSORS AND TAPE MEASURE

Now we must have a sewing basket of our own! A little workbox in which to keep our tools. So far we have only needed a thimble, needle and thread. To sew like grown-up folks we must have a scissors, coarse and fine needles from No. 7 to No. 9 and spools of cotton and silk in coarse and fine grades, muslin, bodkin, narrow and wide tape and many other things which we can get as we require them.

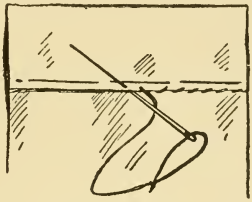
"Hemming, mother tells me,
Must be neat and very fine,
The stitches small and even,
All in a nice, straight line."

HEMMING STITCH

The hemming stitch is a slanting stitch taken from right to left first through the material under the folded over hem and then upward, in a slanting line toward the left shoulder into the

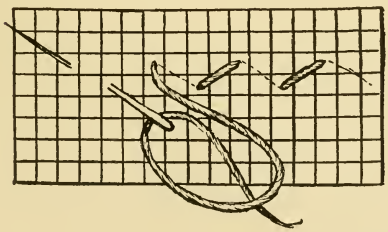


Right side of hem



Hemming stitch
Showing fold and needle in position

edge of the hem. Do not begin with a knot, but sew under the end of the thread with your first stitches as in overhanding. The stitches must be as small and regular as you can make them. Take each stitch in advance of the last one.



HEMMING STITCH
On Canvas · · No. 1.

MAKING A DUSTING CLOTH

Suppose you look in the scrap bag for a piece of checked gingham left over from one of your little aprons. This would be excellent on which to practice catch-stitching as the lines and squares of the plaid will make a guide for the stitching. Cut in a large square and baste a hem half an inch wide on all four sides and begin to catch-stitch. Put the needle in the material and take a short stitch toward you, holding the cloth over the forefinger of the left hand and making the stitch in the same line as you wish to make the stitching run. Now take another stitch to the right and a little below the first stitch in the same manner with the thread over the needle. Try to turn the corner nicely. Take a stitch to the right and instead of pointing the needle towards you, point it to the left or following the line of the hem. Now take another stitch from this one in the usual way to form a square with extended corners.

Now we will try the hemming stitch, first on our sampler of canvas and then on a little piece of muslin. After we have learned this, we have only one more stitch, a pretty fancy one, and then we will begin to make real dolly clothes.

The edge of the material, after it has been cut

or torn, is called the raw edge. To cover this edge before hemming the edge must be turned over twice, once to enclose the raw edges and once to turn the hem. This is called, "turning the hem." In a narrow hem the second turn just covers the first turn. Wide hems must be carefully measured. To do this use a card notched at the depth the hem is to be made, running it along as you turn over the edge as a guide to keep it straight. Practice turning hems of different width on a piece of paper. The hem must first be basted and then hemmed.

"I have a litle workbox that Grannie gave to me.
It's pink and blue with ribbons, and lots inside to see.
'For my busy little seamstress,' said Grannie, low and sweet,
'And my dear, 'twill please me, if you keep it nice and neat!' "

MAKING A BIB

Piece of linen.
No. 8 Needle.
No. 50 cotton.

As a first trial with the scissors in real cutting out, we will make a bib for baby brother. You know that a bib is oblong shape, longer than it is wide, so ask mother to show you the length of the material so you will know in which direction

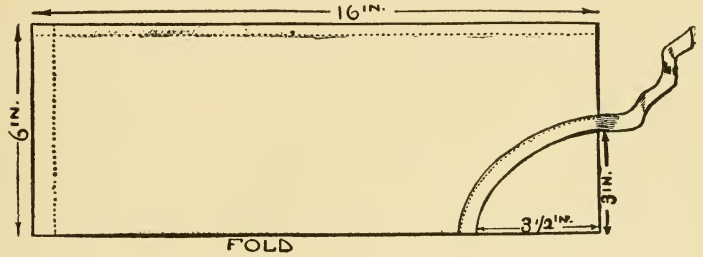


Illustration of bib

to measure it off. Use linen or crash toweling. Take your tape measure and measure off for the length sixteen inches and twelve for the width. Fold lengthwise and mark off three and a half inches from the top on the fold and three inches across the edge and mark with notches. Cut a curved line for the neck from one notch to another. Finish each side with a narrow hem as well as the ends each side of the curved neckline.

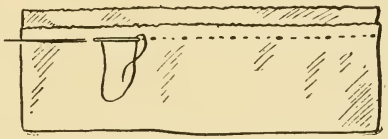
Make the second turn of the hem just wide enough to cover the raw edges of the first turn. Make a hem at the lower edge twice the width of the side hems, measuring with the marker to get the right depth. Bind the edge of the neck with half-inch wide tape. First baste it on one side, using half the width of the tape, then fold over on the other side and baste. Finish with running stitches. Sew straight through the double thickness of the tape.

Arabella has a petticoat

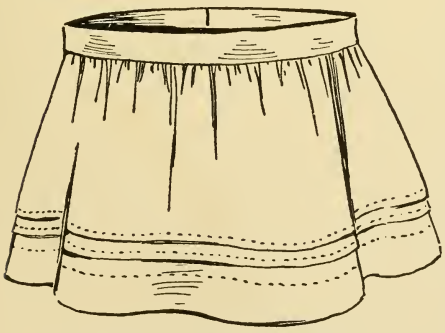
"Arabella needs some clothes,
Frocks and hats, trimmed with bows.
Shoes so tiny, and fine silk hose,
From yellow curls to small wax toes."

A PETTICOAT FOR ARABELLA

Let us try a simple gathered petticoat, which is made from a straight breadth of material and gathered on a band. Ask mother to show you the length and breadth required for your dolly. First join the two ends of the material together half the length with a flat fell, which is called a seam. The other half must be opened to form the placket. Seams are used to fasten one piece of material to another. In a flat fell both of the raw edges are hidden. To make a flat fell join the two raw edges together, with the one edge about a quarter of an inch below the other. Baste an equal distance from the lower raw edge and sew with a running stitch with now and then a back stitch to make the seam stronger. Pull out the basting thread when fin-



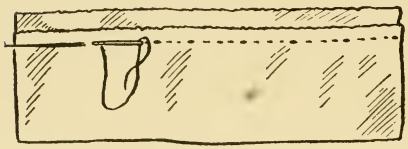
First sewing of flat fell



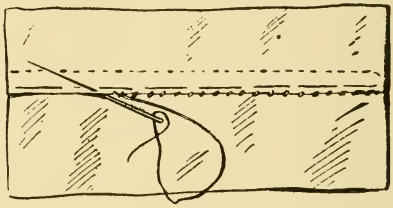
a. Petticoat for Arabella

ished, open the two pieces of material out flat and turn the wide edge over the narrow one, first turning under the raw edge, then basting and hemming.

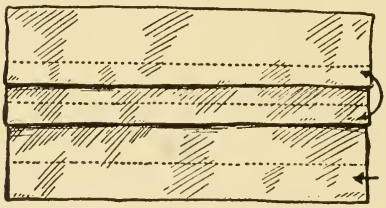
Turn a hem at the lower edge of the material an inch wide, using a notched card as a guide to keep it even as you fold and baste. Finish with hemming stitches. Above the hem we will trim with tucks. Tucks are folds sewn in the material as a trimming. To make them straight and even use a card for a guide as in making a hem, measuring the first tuck from the top edge of the hem. As you measure crease the material for the edge of the tuck. Run with basting stitching a quarter of an inch below the



b. Second sewing



c. Last sewing



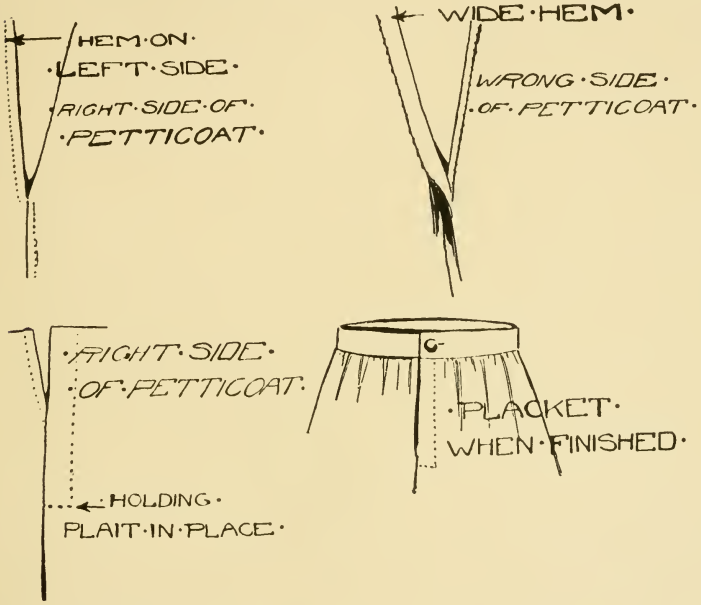
Illustrations of tucks

creased edge. Sew with the running stitch under the line of basting. Use the first tuck as a guide in measuring the second, making an equal distance between.

"A placket hole! What can that be?
Mother is busy showing me,
To make a slit, bind, stitch and turn,
And keep on trying, 'til I learn!"

MAKING A PLACKET

A placket is an opening in clothes to give space so they can be slipped on easily. We must make a placket in Miss Dolly Arabella's

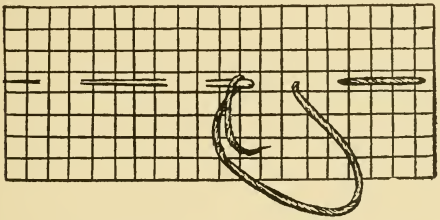


petticoat so it can be put on over her head and shoulders. The placket is made at the top of the back seam which we left open for this purpose. First make a narrow hem on the left side of the opening, turning it on the wrong side, and taking up just as much of the material as you

used in the flat fell. Now snip into the material on the right side at the end of the seam to turn the hem on this side, which should be twice the width of the one on the left side. After you have finished the hem, fold over the entire width of the hem over on the left side of the placket. This will make a plait in the petticoat just below the end of the placket. Sew over the narrow hem with a row of stitches.

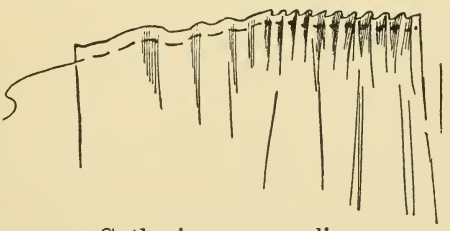
THE GATHERING STITCH

The top edge of the petticoat must now be made ready to put on the band: First it must be gathered. The "gathering" stitch is very much the same as the running stitch, except that



GATHERING
On Canvas

in gathering, the spaces between the stitches are twice the length of the stitch. This is called "uneven gathering," and is the kind used in a petticoat. Gathering is used to give fullness and to draw the fullness into a smaller spaces. Use a strong thread for the gathering and sew in a straight line on the right side of the material to the placket at the end. First dividing the length of the material to be gathered into two parts and using a separate thread for each part, as a long



Gathering on muslin

thread would be likely to break. Sew about a quarter of an inch from the raw edge, and it would help to keep the gathers in a straight line if you would first crease the material as in turning the fold for a hem.

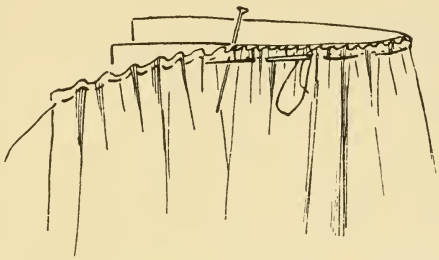
"STROKING GATHERS"

After you have finished draw up the gathering string to fit the size of the band and fasten at each end by twisting the thread around a pin. They are now ready to be stroked, which gives them a nice, flat appearance and makes them hang straight to the lower edge. Use a blunt pointed needle, hold the material in the left hand and work from left to right. Draw the blunt point of the needle in a straight line to the lower edge from each gathering stitch.

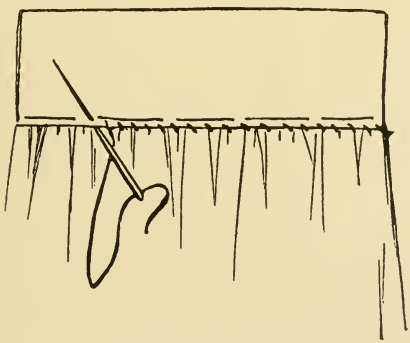
"When I can measure, cut and sew,
Won't that be a lot to know?
But I'm only a little girl, you see,
So don't expect too much of me."

PUTTING ON THE BAND

A band for a petticoat is a double fold of straight material cut lengthwise. It should be the correct size of the waist allowing for the turned-under edge and lap-over ends. Pin the middle of the gathered petticoat to the middle of one side of the band, holding the gathers toward you. Adjust the fullness of gathers into the width of the band, allowing at each end for the turned-under edge. Baste a quarter of an inch from the raw edge. Sew the gathers to the band with the stitching stitch, fastening the ends of the thread securely. Then turn over the gathers the other raw edge of the band, folding un-



a. Gathers set on to band



b. Band hemmed on to gathers

der as for the first turn of a hem, turning under at the same time the ends of the band. Baste directly over the other row of stitching and hem. After you have finished overhand the ends together.

UNDERBODY

To cut out an underwaist, fold the material lengthwise and lay the center front of the waist pattern on the fold, which will bring the lower edge, front and back, straight with the raw edge of the material. Pin the pattern and material together at the corners and near the edges to keep in flat and straight while cutting out. After you have finished, open the material and cut from the neck line to lower edge in center back.

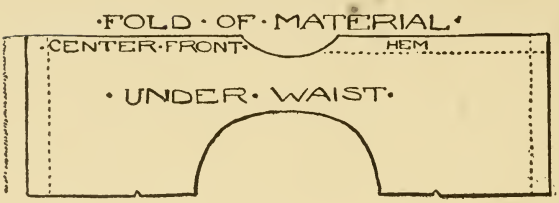
Piece of soft muslin.

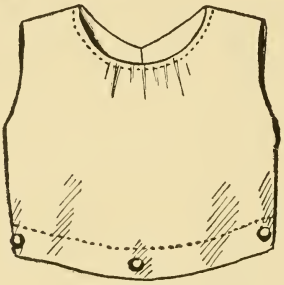
No. 8 needle.

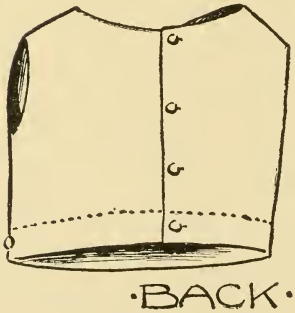
No. 50 white thread.

As this underbody is in one piece, back and front, it is only necessary to join the under-arm seams. Sew these with a flat fell, as we used in seaming the petticoat. Fold narrow hems on each side of the back opening, and turn a wider hem at the lower edge, to which the buttons will be sewn, first basting and then hemming. To finish the neck and armholes neatly we must learn how to put on a bias binding.

To cut bias bands we must first get a true bias on the material. A square of material must be cut in a slanting line from one corner to another. This gives you a bias line from which you can

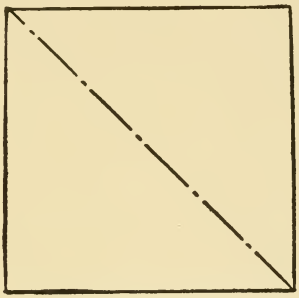






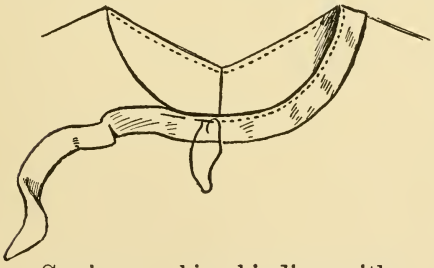
Underbody

cut narrow bias strips for binding. Measure with a piece of paper all along the bias edge to keep the band the exact width as you cut. Then pin the band which you have cut to the bias edge and use as a guide to cut the next band. To sew this bias band around the neck or armhole, hold the garment toward you, and sew on the right side, basting the band just below the edge. Sew with a running stitch.



A true bias

After you have finished, pull out the basting thread. Now turn the bias band over the raw edge to the wrong side of the body. Crease the edge flat on the right side. Turn under the raw edge as if for a hem, the same depth as on the right side, baste and finish with hemming stitches. Turn under the ends and overhand. In binding the sleeves, turn one side of the binding



Sewing on bias binding with running stitch

over the other with a turned edge. This makes a firm, flat finish. After you have bound both the neck and armholes, we will use the bodkin to run a draw string into the binding at the back. Thread the bodkin with a very narrow tape long enough to reach all around the neck, allowing a couple of inches on each end, to tie up in a bow. Pass the bodkin under the bias fold on the right side at one end, and bring out at the other end. When you put the underbody on Arabella, you can draw up the string and adjust the fullness at the front. In a little while, when the other undergarments are cut and finished, we will learn how to sew on buttons and make buttonholes, so this part of the work can all be done at one time.

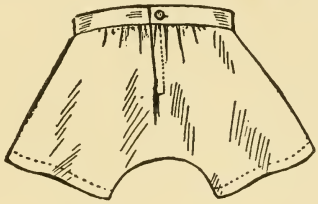
Panties for Arabella

"Underwear scalloped and trimmed with lace,
Each seam and stitch, neatly in place—
Nighties of muslin with ribbons blue,
Petticoats ruffled and finely tucked, too,
Panties and bodies all ready to wear,
Now, hasn't my dolly more than her share."

"DRAWERS"

To cut out the panties or drawers lay the material on the lengthwise fold of the material with the side on the straight fold, as you can see in the illustration. After cutting out one leg of

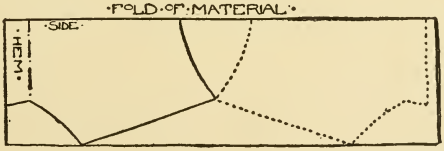
Front of panties



Back of panties

the panties in this way, unpin the pattern and place it on the other end of the material.

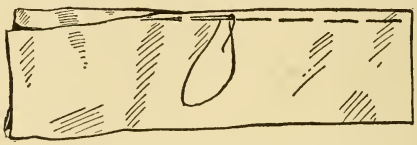
The curved seam which forms the leg of drawers should be joined first. Baste and then sew with a French seam.



No. 11 SHOWING HOW TO PLACE PATTERN ON MATERIAL

This seam is sewn twice, as a flat fell. First lay the two raw edges of the seam together on the right side of the garment. Baste, quarter

of an inch from the edge, and sew with fine running stitches. Then open the two edges flat with the tip of your finger. Trim off with the scissors s m o o t h and close to the s e w i n g. Turn the seam, bringing the finished side on the wrong side of the garment, then make a new seam over the other, hiding or enclosing the raw edges. Sew with a back stitch. Join the two leg sections together at t h e center seam, with t h e curved seams directly opposite to each other, beginning at the top of the front and extending this seam half way up the back, leaving the top open for the placket as in making the petticoat. Sew with a flat fell or French seam. Turn a wide hem at the lower edge of each leg. Make a hem on each side of the open seam in back for the placket as you did in the petticoat. We are now ready to put on the band. This, too, can be put on as the petticoat band, except that the fullness from the gathers should be spread across the front and center back, keeping the sides plain.



Starting a French seam

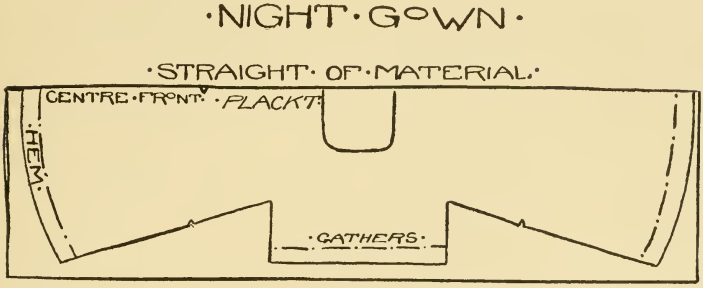
Second sewing of French seam

Arabella needs a nightgown

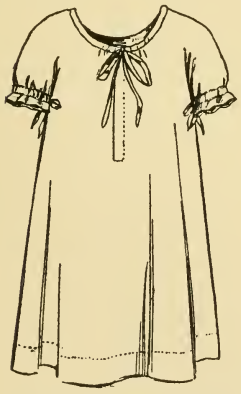
"Lingerie dainty, hand-sewing fine,
Ruffles and ribbons, just like mine,
Stitches all even, one at a time,
Buttons and buttonholes, worked in a line."

NIGHT GOWN

Here is the night gown pattern laid on the material with the center front and back on the



straight fold of the material. After you have cut out the material, make a slit down the center front fold for the placket opening, half way between the neck and waist line. Open out the material and join the under-arm and side seams, placing the notches carefully together as marked on the diagram of the pattern. Baste and sew, using a flat or French seam. Turn up a wide hem at the lower edge, basting first and then hemming. Finish the neck with a narrow bias binding

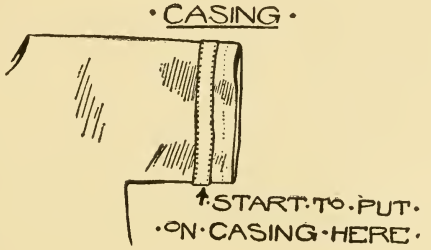


The night gown you are making

as you did on the underbody. Hem the edges of the placket, making the narrow hem on the left side of the front and the wider hem on the right. The right hand hem folds over the left side and must be wide enough to hold the button-holes.

CASING FOR DRAWING STRING

Turn a narrow hem around the edges of the sleeves. One-half inch above the hem set a narrow bias fold, to make a casing for the drawing string to gather in the fullness. Turn under the raw edges of bias fold, baste and sew with fine running stitches.



Begin sewing the casing at the under-arm seam, turning under the raw edges at each end, but leaving them open for the casing. Thread your bodkin with blue baby ribbon and pass through casings on each sleeve and around neck.

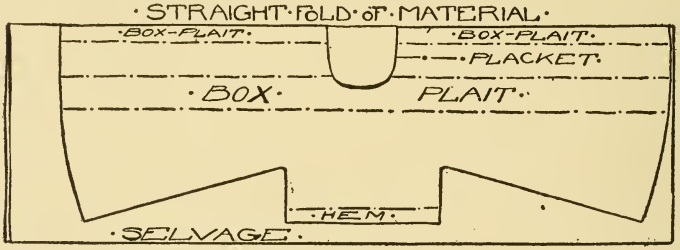
"Miss Dolly needs a mantle and a frock for every day,
And for every stitch of clothes she wears
Real money must I pay!
To say nothing of the making, and sewing, neat and fine,
But that's not too much trouble
For a little child of mine!"

Arabella is measured for her new frock

EVERY-DAY FROCK FOR ARABELLA

Red polka dotted lawn.
No. 8 needle.
No. 60 cotton.

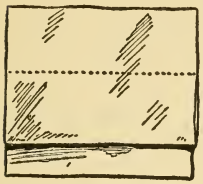
And now we have come to making a dress! We will make a simple one-piece dress just like the ones mother makes for you little mothers of dolls to wear, with box plaits and plain color band trimmings.



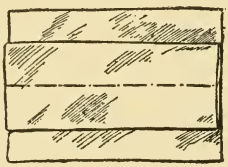
Every day frock for Arabella

First take your tape measure and measure Arabella down the front from the shoulder to just below the knees. This will give you the length of her dress when finished. Then allow for ahem. Fold the material lengthwise; as the back and front of this dress is in one piece, the length of the material must be twice the length of measurement from shoulder to end of hem. After cutting the length of the material,

measure off the box plaits, and baste and sew with a running stitch. There are three box plaits, one at the direct center and one on each side. A box plait is measured off and made like a tuck, except that in this case the edge of the tuck is opened out flat over the line of sewing, and basted until the dress is finished when they can be pulled out. Make these box plaits to the waist line front and back. Now lay the pattern on the material with the center box plait folded directly in the center. Pin carefully and cut. Join the sides at notches for the under seam and baste. Sew with a French seam. Turn a wide hem around the lower edge of the skirt, baste and sew. Slit the material down the back under the center box plait, from the neck to waist line, for the placket opening. To finish this opening we must make a "fly-fastening."



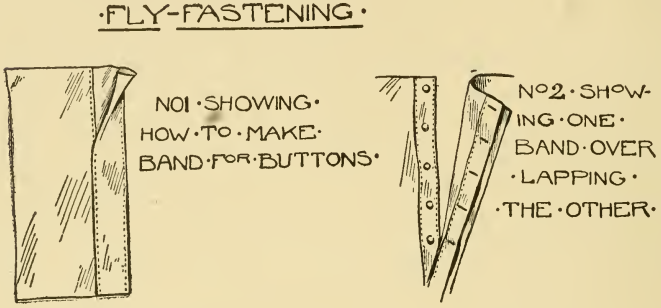
1. Detail of box plait



2. Open

FLY-FASTENING

In this kind of a placket the buttons and buttonholes are hidden. Cut two straight strips



of material the length of the placket. The strips must be doubled and wide enough to hold the buttons on one and to make buttonholes on the other. When finished, one band lies directly over the other. Baste and sew one strip to the under left side of the slit. Turn out the strip and fold it over the raw edges, turn under an edge and sew with running stitches. At the end, turn under the raw edges and overhand, slipping under the right side of the slit. This is the band on which we will sew the buttons. Now make a narrow hem on the other side of the placket. Then turn the raw edges of the other band, double it and baste the edges to-

gether. Baste it to the under side of the box plait, keeping the edge of plait and band even. Sew with hemming stitches. This is the band for the buttonholes.

BAND TRIMMING

Use plain color material to make the bands which finish and trim the neck and edges of the sleeves. Cut these bands on the bias, and begin with the neck, sewing on as a binding, first on the wrong side. Begin to sew at the right side of the fly-fastening in back. Baste and then finish with running stitches. Drew the basting threads, turn the band over to the right side, enclosing the raw edges, baste, and sew flat with a running or back stitch. Hold the binding easily around the curve of the neck in the first sewing, to keep the lower edge easy fitting. To finish neatly in the back, cut the ends straight, turn under and sew.

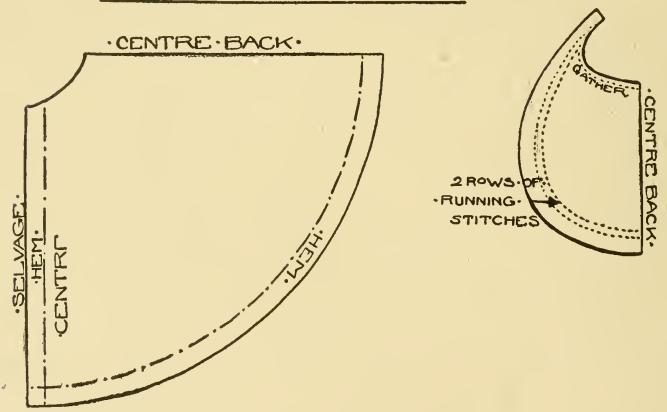
"Pins and needles and spools of thread,
A pair of scissors and cashmere red,
Out on my table neatly spread.
'Be good, dear Dolly,' I gayly said;
'Everything's ready to go ahead.
Soon you'll have your mantle new,
And please be very careful to
Brush and fold when you put it away
And I'll let you wear it every day.' "

Arabella's frock

"MAKING THE MANTLE"

Red cashmere.
Red silk lining.
Red sewing silk No. A.
No. 8 needle.

Fold the material double and place the center front of pattern on the selvage edge. The back



line of pattern should be straight on the fold of material. Pin to material. After cutting, open out material, turn and baste a hem at each side of the center front and around the lower edge.

Place the hood pattern on double fold of the material, with the center back line at the fold. Cut the silk for the hood lining exactly the same

as the material. Now open out both the cashmere and silk and baste and sew together with running stitches, half an inch inside the raw edges. Do not baste around the line of neck, as the hood must be gathered and attached to the cape. Turn the lining over the material, or "inside out," which will hide the raw edges and make it look like a big bag with a hole at the top. Baste the seamed edges all around to keep the material and silk lining smooth and flat while sewing and finishing the neck of the hood and cape.

Make a casing to draw up the hood. Sew two rows of running stitches one-half inch apart, sewing in the first row the depth of a hem from the edge, as you can see in the detail illustration of the hood. Run a narrow red ribbon through this casing, with a bodkin. Do not draw up the ribbon until the neck of the hood is gathered and attached to the cape at the neck.

Now sew a row of gathering stitches between the ends of casing stitches at the neck of the hood and draw up to the same size as the neck of the cape. Pin the center back of the hood to the center back of the cape. Baste the two raw edges evenly together and sew with back stitches, just below the basting thread. Finish the raw edges with a narrow bias binding or fold

of red silk. Sew first on the right side with running stitches, turn over the raw edges, and hem down on the wrong side. Turn under the ends neatly and overhand.

At each side of the neck sew a piece of narrow red ribbon, which may be tied in a bow to fasten the cape to keep Arabella warm.

Arabella likes her warm mantle

"Now I'm making a flannel sacque,
For my dolly shall nothing lack!
For I've learned to sew so well,
That I can cut, baste and fell.
And that's not all the sewing I know.
Just wait and to you I'll show
The buttonholes I've neatly worked,
For not one lesson have I shirked!"

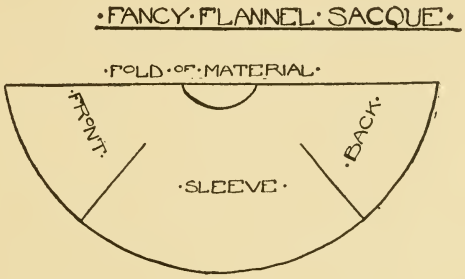
FANCY FLANNEL SACQUE

Piece of white flannel.

Skein of embroidery silk in pink or blue.

Embroidery needle with large eye.

Don't you think Arabella should have a little sacque to wear in the garden on cool mornings?



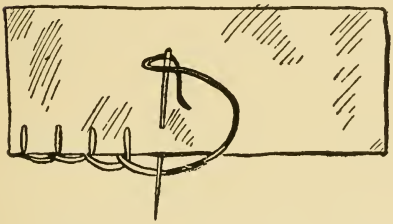
We will make one like the pattern in one piece. Place the pattern on the straight fold of the material and cut around the edges and make the two slits for the sleeve. Cut through the center front fold from the neck to lower edge. When you unpin the pattern from the flannel and open out the material you will have a perfect circle. To finish the raw edge of the flannel sacque, we must learn another stitch, called the

Arabella wears her new sacque

BLANKET STITCH

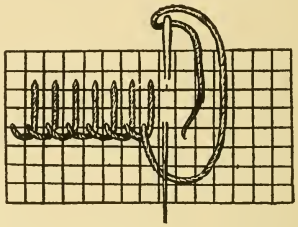
When you learn this stitch it will be very easy to then learn the buttonhole stitch, as they are very much alike.

Try it first on the canvas with the tapestry needle and zephyr thread. The blanket stitch is made from left to right. Do not knot the zephyr, but make one or two short running stitches near the edge to hold the thread. Put the needle in the material and bring it out a quarter of an inch below for the edge, keeping the thread under the needle to form a loop. Put the needle in again on the line with the first stitch, bringing it out underneath and over the zephyr as before. In making this stitch on the flannel, hold the raw edge toward you, and point the needle toward you. Do not draw the thread tight, but let it lie easily along the edge to the right of the last stitch. Insert the needle on a straight line at the same height with the last stitch. Continue making the stitches at even spaces apart and at the same height. When



c. Blanket stitch on flannel

turning a corner take several stitches in the same hole, spreading them around the edge in fan shape. To fasten the thread take the needle through to the wrong side and make a running stitch back of the last blanket stitch. In beginning with a new thread, make a running stitch on the wrong side and bring the needle through the loop of the last stitch, always keeping the needle in front of the thread. Continue this stitch around all the raw edges of the sacque, except at the neck.



Blanket stitch on canvas

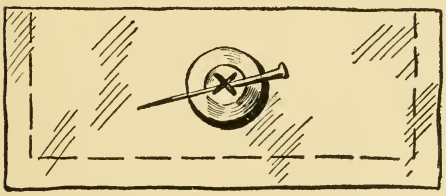
Finish the neck with a narrow binding of ribbon, leaving long enough ends to tie a bow in front. Sew narrow ribbons under the sleeves to the front and back pieces, half way between the opening, to hold the back and fronts together. The opening of the sleeves are joined with ribbons in the same way.

The next step is to learn how to sew on buttons and make buttonholes, for Arabella's underclothes and dress are ready to be finished.

SEWING ON BUTTONS

Four-holed buttons.
No. 7 or 8 needle.
No. 50 cotton.

Use a double thread to make it stronger. Buttons are always sewn to the double fold of the material so they will not pull out. Begin by making a stitch on the right side of the material, to be covered by the button. Put the needle up through one hole and then down through the hole directly opposite, carrying the thread across, then bring the needle up in the hole between the two through which the thread has already been passed and take it down through the opposite hole, making a cross. Put a pin across the top side of the button under the first stitches, and take a few more stitches over the pin. This is to keep the stitches a little loose, as buttons sewn on too tightly soon tear out, and are hard to button. When enough stitches have been taken through the holes of the button to fasten it securely, pull the pin away from under the

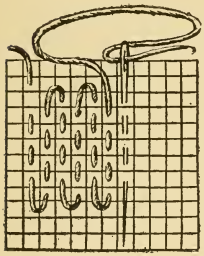


Using a pin to keep the thread loose

stitches. Now bring the needle out on the under side of the button and pass the thread around several times to make a kind of stem, so that the buttonhole will slip more easily around the button. Fasten the thread on the wrong side in a slanting stitch.

DARNING

Darning is used to strengthen worn places or to draw together torn edges of material. For a simple darn the running stitch is used. Each row of stitches should be made evenly, one after the other on the wrong side of the material. In making the second row of stitches, bring the stitch on the upper side of the material, directly opposite to the space in the first row where the stitch is made, on the under side of the material, with a small loop of thread at each end. Hold the place to be darned over the forefinger of the left hand. Make the rows of stitches close together so as to make the darn as strong as possible, making every other row of stitches on an even line.



Darning stitch on canvas

MAKING BUTTONHOLES

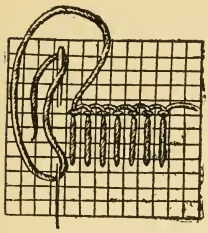
We are now ready to make the buttonholes. It is always better to make the buttonholes and sew on the buttons as each garment is finished, and this is how mother would work, but as you are only learning, I have left this until the last, so you would know how to sew very well indeed before beginning the buttonholes, which are not so easy for little inexperienced fingers.

Buttonholes are little slits used to slip over the button to fasten the different parts of garments together. The edge is finished with a "buttonhole stitch" to make it strong and durable.

Practice the stitch on the canvas with zephyr, and do not cut the slit as for a real buttonhole. Take a piece of zephyr half again as long as the usual thread, so that you will not have to use a new thread, as it would be hard to join it neatly in making a buttonhole.

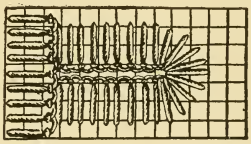
As we are working on canvas, mark the line for the slit in white cotton, with running stitches, an inch in length. Put the needle in at the lower right hand side of the guide thread, pointing it toward you and work from the right to left. Bring it out four or five threads below, or just far enough to prevent the edge from raveling. Before drawing the needle out take the

thread from the right side of the needle and pass it under the point and around to the left side,



Buttonhole stitch

Draw the needle out with the thread straight before you, so that the thread will purl at the edge. Make the next stitch close to the first, exactly the same depth and in the same way. When you reach the end of the thread, spread the stitches around in fan shape and work down the other side. When this is finished make the stitches straight across the right end as in the illustration.



Buttonhole

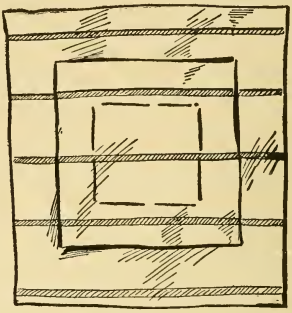
In making the buttonholes in the doll's clothes, cut a slit a tiny bit longer than the width of the button. First fold the hem or placket over at its center, and cut carefully through the exact length. Hold the material slanting across the forefinger of the left hand with the inside lower edge of the buttonhole toward you. First outline the slit with long stitches, slipping the needle in at each end from one side to the other. This makes a heavy edge and strengthens the buttonhole. Then make long overcasting stitches around the edge,

to hold the threads, taking care not to pull the thread too tightly. Then proceed with the buttonhole stitches as on the canvas.

Now we'll learn to make a patch,
So the edges neatly match,
For little girls they tear their clothes,
And dolls might too, for all one knows!

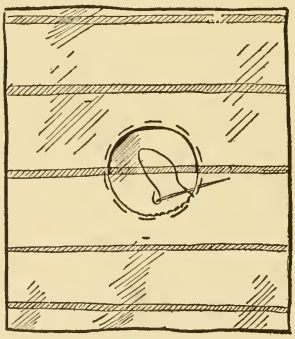
"PATCHING"

A patch is a piece of material sewn to clothes to mend holes and worn places. The patch should be of the same material as the garment to be mended, and so that it will be very neat when finished, it should be put on with the weave running in the same direction as the part of the material to be patched, matching as closely as possible.



1. Wrong side

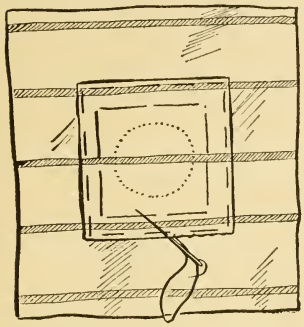
A patch is usually square, whether the hole is square or round. Cut the patch at least half an inch larger all around than the hole. Baste it on the wrong side, making the stitches halfway between the edges of the patch and the edges of the hole. If the hole is ragged, trim the edges neatly in a square or circle.



2. Right side

First hem the garment to the patch, then hem the patch to the garment. Turn under a narrow

edge on the right side at the hole, basting and hemming, then turn a narrow edge on the patch, and baste and finish with hemming stitches.



3. Bast and hem on wrong side

If it is square, snip into the material at each corner so the edges will turn under neatly without puckering. If round, snip in four places at equal distances apart. Then begin to sew the edges with hemming stitches, making them as fine and neat as possible, remembering that the stitches on the wrong side of the patch will show through on the right side of the garment.

The patch is now finished and should be pressed with a hot iron to make the edges as flat as possible.

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